Are Such Stories True?-What Patti Is Paid for Singing-Gossip About the Amounts Received by Other Theatrical People.

Written for the Sunday Journal. If one can believe the statements industriously circulated by the newspapers and echoed by all the theatrical and operatic touts in the country, Adelina Patti is receiving a phenomenal salary during her present tour through the country. Some statements are to the effect that she receives \$10,000 per night and extra pay for matinees, and the wiseacres who know all about such things, or at least pretend to know all about them, declare that she is certainly paid at least \$30,000 per week. There was a time, but it is quite a number of years ago, when this sweet singer could command \$10,000 per night, but she is content to sing for less than half that sum now, and her actual salary whilst in New York city is but \$5,000 per night, with an allowance for matinees, which adds something to her income. Patti has always been a high-priced singer, and she was able to demand, and pretty generally received almost any figure that she cared to place upon her voice in nearly every section of the world which she has visited, Of course, time is doing his work with this wonderful singer and charming woman, and not even her most ardent admirers will pretend that she is to-day as enthralling in the glory and sweetness of her song as she was twenty-five years ago, when she filled the old Italian Opera-house, in Paris, with a crowd that tightly packed the big building from pit to dome. Yet in those days she was very far from receiving even the salary that is handed her to-day. In the time of her highest popularity as the phenomenal singer of her young days, the most she received in France was 2,500 tranes per night, and that sum was paid her during the rushing and ripe days of the Universal Exposition, under the empire in The truth is that the salaries paid to-day

to opera-singers of wide reputation would amaze some of the old-time people whose renown was nearly as notable in its way as that of Patti, There was Mme. Malibran, for instance. When all London was wild over her and enough people were nightly turned away from the doors of the theater to fill it twice over, she was content to receive just £200 for each performance, and the salary in those days was considered an enormous one, and was advertised as widely as are the alleged payments made to certain dime-museum freaks at the present time. The great and only Grisi, who stirred a world with the sound of her marvelous voice, never was in receipt of any sum such as is now paid to the famous artists of the opera stage. Of course, half the stories told about these salaries of to-day are baseless and untrue, still the fact remains that Grisi, for instance, was glad to sing in her palmiest days for \$1,000 per night—a sum that Patti would laugh at, and probably will be able to laugh at as long as she lives. Madame Carralho is another noted singer

whom the present generation can rememher in her waning days. For years she had Paris and the great continental cities at her feet, and her name on the bill-boards would pack any opera-house in Europe. Yet, when she was in the height of her popularity, singing at the Lyrique Theater in Paris, her salary, secured to her by government subvention, was but 25,000 francs— Nilsson—the Swedish nightingale of these

later days—was always a high-priced singer. She is a careful, economical and shrewd business woman, and during her artistic career, saved more money absolutely out of her salary than any other woman now on the stage. She was never paid as much for her performances as Patti, whose rival she has been for many years. but, notwithstanding the disparity in payment, the once peasant girl of Sweden is more than twice as rich now as the Queen of Song ever will be. The last time Nilsson came to America, and made her famous farewell tour through the country, it was widely announced that she had been induced to come by a deposit to her order of \$150,000 in Baring Brothers' Bank in London, and a salary of \$10,000 per week for twenty weeks. The world probably be-lieved she was worth the money, and never were performances given in this country more thoroughly crowded with enthusiastic audiences than the Nilsson concerts, and the operas in which she appeared. The

truth about her salary, however, lay in the story about Baring Bros.' Bank. She had deelined to sail for America until her full pay for the twenty weeks had been deposited in England, and that was why the \$150,000 was placed to her credit. But that was all she ever received. The story of the \$10,000 per week additional was simply thrown laugh himself, fairly shook in his seat at out as food for the gossipers and good ma- times. All the trouble came of a little adterial for advertising purposes, and it rapidly went the rounds, as such wonder-ful tales do even to-day when we know so much about their entire lack of proba-

A similar case to that of Nilsson was the story of the contract made by Phineas T. Barnum - the still undying showmanwhen he brought the first Swedish night-ingale—Jenny Lind—to this country. There never was a woman in history who was known as widely and admired as a songstress more than the same Jenny Lind. Patti, Nilsson, Carralho and all the other dozen names we can recall, were singers for the rich and well-to-do, they were seldom heard by the great mass of peoplenever by the poor. Jenny Lind packed Castle Garden when she came here with men and women from the tenements, as well as with richly-dressed people from the wealthiest houses in the city. She made barrels of money for her enterprising manager; yet only a few days ago Mr. Barnum. at the Murray Hill Hotel, in New York, on his return from Europe, chatting over the tour of Jenny Lind, declared that he was very much afraid at the time that he would lose money on the venture, "Her salary,' said the veteran circus magnate, "was considered altogether too high." Suppose we contrast it with that paid Patti, and Jenny Lind made five times more money for her manager than will be made by Patti. Barnum's agreement with the Swedish nightingale stipulated for 150 performances, and they were to be given within the space of eighteen months. For this she was to receive \$1,000 per night, or, in round figures, 5,000 francs, and to guarantee her salary Mr. Barnum deposited with Baring Bros., in London, \$150,000 to cover the contract. Besides the \$1,000 per night, Jenny Lind was paid all her traveling and hotel expenses, and those of a suite of five attendants who were with her, so that the absolute outlay for her was, as Mr. Barnum himself says, something over \$1,250 per day. Patti, and some of the other singers of this period, would disdain such an offer for heir services, and yet none of them ever were or ever will be so drawing a card as that singer of those far-away days. There is one thing that can be justly said

for Adelina Patti, and for which she ought to merit the thanks of those in her profession. She has done more to raise salaries on the operatic stage than any other woman ever did since opera was first sung. She was the first prima donna who ever demanded \$10,000 a night, and, when she did. it created as big a talk in London as though a Ministry had been defeated in Parliament. She stood firm in her demands, and, of course, she conquered. She had made the pace, and her rivals, to keep up with her, at ouce advanced like claims, and they were successful. Then Adelina made her last and biggest demand. She had been invited to sing at three concerts in the Eden Theater, of London. It was in 1887, and even her most ardent friends had some suspicion that there was just the appearsee of change in the thrilling notes carolled forth by the song-bird. Patti fears age and the loss of her prestige, so she made a bold bid and insisted on being paid \$15,-000 for the concerts. She received the price, but the concerts, needless to say,

time that it is his farewell appearance in America, is another singer, who, to believe THE STAGEA FAULTY MIRROR the newspapers, receives a small fortune for his work on the stage. The veracious chroniclers of such matter have spread all

over the country the statement that Tamagno is paid \$3,000 per night. No one would envy the good-looking, though somewhat passe, fellow his luck were he in receipt of such a sum, but the truth is he is given just half that sum, and considers himself fortunate in having secured it. He is doing better in this tour of his through the United States than he did a few years ago, when he visited Brazil. He had been Emma V. Sheridan Says It Is Unreliable in the Matter of Proposals.

She Brings Specifications, and Shows a Glaring Contrast Between the Stage Lover and the Genuine Article in Real Life. engaged for ten performances a month, dur-ing an operatic season which was to last four months, and his salary was placed at \$2,000 a night. It was the biggest money

ago, when be visited Brazil. He had been

Tamagno had ever seen for his work, and he was correspondingly elated. Of course the receipts of the opera were expected to be larger than usual in order to cover the unusual salary of the tenor. Well, they were not only not larger, but they were considerably smaller, and at the end of the first month the salary of the salary of the considerably smaller, and at the end of the first month the salary of the

first month the manager was at his wits' end, as well as at his purse's end, in the struggle to make his receipts cover his expenditures. He finally asked Tamago to remit \$250 a performance, and the tenor

consented. Still the box-office receipts failed to come up to the sum required for the expenses of the opera, and another appeal was made to Tamago to reduce

his price. The singer asked for time

to consider the last request, and the way he answered it was quite like the man.

There was a steamer departing the next day for London, and Tamagno, with his

servant, went on board just as the moorings were being cast off and sailed away from

the Brazilian shores, never to revisit them again. The manager of the opera was dis-

tracted, the public angry and wrathful, and the season came to a quick and unsuccessful end. Still the good people of

Rio Janeiro laughed at the tenor when, on arriving in England, he wrote and had pub-lished a letter in which he declared he

would never sing for less than \$2,000 a

night. He is getting less than that now, and if he tries another farewell tour he will doubtless be content with much

The story of the salaries of actors and act-

resses-those who are prominent and popu-

lar and good names to draw big houses, would be difficult to write. Only after the

seasons have gone glimmeringly away can the truth as to the alleged fabulous sala-ries ever be found out. There is never a new troupe organized in these later days

wherein there are not half a dozen members

whose combined salaries, to judge from the advertised accounts, would more than

cover all the gross receipts that it would be

that every statement made about the trul

Nor is it surprising that they do believe

the jovial Frenchman said was his "lastest

farewell," he carried back to France as the

result of his venture over \$100,000 in good, solid American cash, and then he wasnet satisfied. Jane Hading, who had only one-fifth interest in the receipts, bought her pleasant villa near Argenteuil, in the out-

skirts of Paris, since her return, and she

paid 400,000 francs (\$80,000) for it; and she paid it in cash out of her savings in Amer-

These look like extraordinary figures, yet,

compared with some of earlier times, they

are not so phenomenal. Fanny Ellsler, the jaunty. beautiful and entrancing dancer, who raised more trouble in staid family cir-

cles throughout the land than any woman

of her time, took back with her after her

tour of fifteen months in this country just

\$140,000 in gold, for which she had a check from the Belmonts to cover her deposits. Put down \$20,000 of that under the heading

of presents, etc., for Fannie was economical to the last degree, and you have a total of \$120,000 made simply out of a fine

form and a magnificent appreciation of the astheticism of dancing.

There is Sarah Bernhardt. Who knows

what millions she has made and spent, and

why should she not? Only the other day,

down on the swelling shores of the Medi-

terranean, an American Crosus wanted her

to enliven the score of guests he had in-vited to his yacht, and he sent a special train to await her pleasure. She went, played some little thing in the cabin, and

another bit on the deck, and when she

started back to Paris in her palatial bou-

doir car she carried a a check for twenty-

The man who would write about the sti-

pends paid most of our prominent American actors and actresses would be braver than the ordinary journalist. The discrepancy

between the stated amounts and the real

ones are too glaring and remarkable, and

yet, granting that the stars of to-day are

paid only half the salaries that they allege

they receive, how magnificent are the

strides that have been made in our times

since the days when Moliere was satisfied

with \$60 a month for managing the come-

dies at the little Bourbon, Palace and es-

A LOVE-CHARMER IN COURT.

His Secret in Demand by Sentimental Men

and Women of All Ages.

A peculiar case has just ended in the nited States Court now in session in Utica.

Paul James Gregory was on trial, charged

with using the mails for fraudulent pur-poses. The trial began Friday before Judge Coxe, and throughout Friday and Saturday

udge, jury, witnesses, court officials and

the room of spectators were convulsed with

laughter as certain letters and papers were

read. Judge Childs, who enjoys a good laugh himself, fairly shook in his seat at

Infallible; detection impossible. Satisfaction and success guaranteed. Win any one's love. You get it sure. Learn by mail. Only 9c stamps. No postals answered. Seal well. Address Bu-

Paul James Gregory, the professor of this

scientific treatment, resided in Buffalo.

He has been termed by his many students

the love-charmer. He claimed to have

discovered a scheme whereby men and

women could win the undying love either

of their friends or entire strangers. From

his office in Buffalo he has been sending cir-

culars, calling attention to his wonderful

discovery, through the mails. The business, it is claimed, brought him a revenue

of \$25 weekly. One of the first letters read

was sent by Gregory to Francis A. Mortimer, of Pottsville, Pa., a lawyer, who corresponded with him under the name of

Frank Hugh Smith. In the letter Gregory

By following my instructions you can gain a

woman's love as readily in a church or on the street as by long courtship. A certain glance of the eye, a twitch of the hand or head may se-

cure for you the love of the most beautiful

The government presented a number of

letters in evidence that were received by

Gregory in answer to his advertisement.

The following are two extracts from some

I have longed to be loved for twenty years, but

A young woman from New Orleans says:

I am eighteen years old and passionately in

love with George Francis Train. Tell me how I

I am seventy-seven years old, but do not give up hope of being married before I die. Give me

the secret of true love and you will prove your-

I want some one—I don't care who he is—to love. I am red-haired and live on a Dakota farm. Send the secret by telegraph, C. O. D.

The following was received from a Utica

I think, after many years of reflection, that I would like to gain the love of a nice, clean old

man. I am forty-two years old, a widow, and

have my eye on a wealthy old bachelor. The

quicker you send me the secret of love the bet-ter, for I am burning with the desire to gain the

married state. If the secret is successful you

will receive \$1,000. If you fail, I am lost. De-lay not, for I shall hourly expect your message.

I am a young student and do not know what love is. I am anxious to make a study. I want

Gregory's case was given to the jury on

Saturday night. They were out all night, and Judge Coxe discharged them on Sun-

day morning, as they were unable to agree,

The defense was that the paper in which

the advertisement was inserted was not al-

lowed to pass through the postoffice, and

that Gregory was only teaching what scien-

tists have practiced for years. Postmaster Sackett, of Buffalo, testified that the paper

had been received in the mails. Francis A. Mortimer testified that the reason he cor-

responded with Gregory was because he

as yet cannot find the secret. I would give any-

of them. A lady from Boston writes:

thing if I could get a man to love me.

From Dakota comes the cry:

A young Vassar girl says:

your aid and assistance.

am to win him.

Another letter reads:

self a philanthrepist.

vertisement. It read as follows:

reau of Science, Buffalo, N. Y.

says, among other things:

five thousand francs—\$5,000.

teemed himself well paid.

Rome (N. Y.) Special.

Written for the Sunday Journal. They say that the stage is to hold the mirror up to nature. I wonder how many men who have six or eight times reached the climax of courtship, and who remember anything about what they did upon those six or eight occasions, can go to the theater, gaze upon the mirror that the stage holds up and flatter themselves they see their own reflection. The glib stage lover, supplied with moving lines, rendered secure by rehearsals, buoyed up by precognizance of everything the lady will do and say, glibly pours into that lady's ear the tale of his love. What real lover's tongue ever wagged a like tale so

fluently? The stage lover's proposal always sus-tains the character as framed by the author and testified to by the rest of play. The real man at such a crisis is inspired to belie in his action every trait his mother gave to him. On the stage the brisk, cheery, selfconfident young man makes a brisk, cheery, self-confident proposal; in real life he finds himself reduced to stammering idiocy and hopeless self-contempt. On the stage the hard, practical business man makes a hard, practical business proposal. In real life he drops into poetry and perspiration. The rough-diamond lover on the stage gets off his pretty speech, the girl, meanwhile, sitting on a fall-len tree, with her eyes on the ground, and high-heeled shoes on her feet. "Nell, he says, "I'm only a poor, rough fellow, I know-not fit for a bit of thistle down like you. I won't blame you for turning me away. I only expect that; but it isn't going to hurt you, Nell, to let me say before I go that—I—I love you, Nell—as dear as the grapes that hang there over the cottage door (points off O. P.) I love the sunshine that brings the purple to their coats, and the wine to their hearts.

Yet the public goes right along believing in that, and you and the audience think what a splendid, honest fellow he is. The phenomenal payments to these people is and you feel glad when the girl says shyly, "Don't go, Ben," and worked and hystericky when, with a sob, those things. When Coquelin and his son came to this country, not long ago, in company with Mme. Hading, and made what heart if"—and she puts out her hand, and-you know how it is done on the stage. In real life Ben doesn't know what is the matter with him. When his time comes his girl has to help him. He is, perhaps, as big-hearted and honest as Ben on the stage, but he can't prove it by talking of grapes and sunshine. But, if you like him, he is just as effective (to you-and off the stage) when he says: "Say, Katie, I can't stand this any more, I —, Oh, don't look as if you didn't know what I mean, for I don't know-I," and then you put out your hand, and-you know how it is done

There is something off-handed, poetic-like

In the play the scene works up to a climax, and the climax is usually a beautifully executed embrace which the two try to accomplish without deplorable transpowder from chalked arms freshly-cleaned dress suit without knocking each other's

wigs off. In real life the embrace is likely to come first-unexpected and spontaneous like—and a proposal follows as a sort of honorable backing up and explanation of the break made. Oh, things do get turned right side left when they are reflected in a mirror, and a good deal of that happens in the stage mirror about proposals. The dashing, irresistible young man on

the stage, the young man of flirtations galore, and successful intrigues still more, makes an irresistible proposal, gets in his "passionate pleading" in fine shape, sweeps the girl off her feet, metaphors with the moon, the stars and eternity, says "how transformed he is by this first, pure love of his life, which, like a priceless pearl, has evolved itself from the oyster of his previous iniquities," and so on. There is a fine climax. He goes down on one knee-the knee toward the audience is the rule-gets off a final vow, and ends by the regulation

Off the stage the same warm-hearted, irresistible chap of many successes, when really hit, does not know what is the matter any more than Ben did. He forgets how to talk, and develops an awe-struck, unconscious adoration for the girl. He is atraid to touch her for fear she will fade away. Some day the girl helps him, and he goes down on his knees and cries like a schoolboy, with his head in her lap. Or, some day a sudden sweep of something or other comes over him, and he gets called to order. Then, also, he goes down on his knees and cries like a school-boy, with his head anywhere. He begs to be forgiven, to be looked at, to be anything but sent away. Oh, dear me, he acts in a weak-minded, childish, I-must-have-cake-or-die way, in which his stage reflection never indulges. By the way, your fine, manly fellow from whom you might expect a dignified rendering of "Will you mary me?" is just the chap who goes to

pieces and weeps. Likewise, the presuming and self-confi-dent man, the fellow who has gone through heaven or the other place only knows never failing impudence, is the man who is afraid-to-death to speak when he is in earnest, and who, if she says "yes," just gives a big sigh, sits down and holds his head, for fear it may fly to ieces. When she says "no" he gets an ashy look and a quivering line about his mouth, and goes out without a word, leaving the girl to wish herself dead for ever having led him on. This self-confident, inpudent fellow on the stage would have had a sorry-you-wouldn't-have-me-tra-la

exit after a proposal. Your quiet, rather stupid, self-contained and slowly-moved man does himself proud on the stage by a deeply earnest, quiet, self-contained proposal, and a sort of heavy-business-I-have-got-her-at-last embrace. In real life he breaks all up. If he gets refused he is just the fellow to say that you "encouraged" him, and to throw you out of the window. If he gets accepted he isn't likely to act like a sane and well-ordered individual for weeks.

Wine, they say, brings out men's real natures, but love transforms them. That s what is the matter with marriage. Women marry transformed men, and when it comes to getting along with the husband le transforms back again. That is a contingency with which stage life seldom deals. But, oh, girls, don't fall in love with any stage lover and fancy that he would say it just that way to you. He wouldn't. And don't expect your Bens, Johns, Bobs and Alfonzos o "do it as it's done on the stage." They can't; and its just as as well they can't. It is never meant on the stage, you know, and it is meant sometimes off. Just you be sure he means it, no matter how he says it, and good luck to you.

EMMA V. SHERIDAN. THE CHOPSTICKS.

Dainty Manner in Which They Are Used by the Japanese.

"They cut their food with their daggers. and they eat with pitchforks!" cried the horrified Japanese who first saw Europeans eating in such a barbaric and revolting manner with the knife and fork. Light-fingered, deft and imitative as the Japanese and Chinese are, it takes them as long to learn the proper and graceful use of the knife and fork as it requires for us to

master the evolutions and etiquette of the

It is a pretty sight, at the beginning of a Japanese or Chinese feast, to see the host help his guests to sweets, as then is dis-played the best and most gtaceful play of the chopsticks. One can take a lesson as the master of the feast daintily lifts cakes or confections and places them on the plate or paper before each guest. The Chinese chopsticks are longer than the Japanese. often metal-tipped and decorated, and are used again and again. Mandarins carry their own silver-tipped ivory chopsticks to a feast, wipe them clean and carry them home again when it is over. In the common restaurants in Chinese cities the chopsticks constitute a lottery for the patrons. All the sticks are kept together in a deep, round box, and certain ones are

to an extra dish or portion without charge.
In the old city of Tien-Tsin, particularly, one is half deafened when he passes a restaurant by the rattling of the boxes of chopsticks and the shrill voices of the proprietors screeching the merits of their establishments at the top of their lungs.

In Japan, where exquisite neatness and daintiness mark every part of household living, the same chopsticks are used only once. At a feast, or at any ordinary tea-house, a long paper envelope laid beside one's bowl contains a pair of twelve-inch sticks no thicker than lead pencils, whittled from clear, white pine. To show that they have never been used, the two sticks are whittled in one piece, and split apart only half their length.

Written for the Sunday Journal. April Morning. lean upon the bridge's rail. In idle joy, and gazing down, so watch the frothy bubbles sail, And bits of tangled grasses trail Along the current's tawny brown.

The river flows at full to-day; And though within the stream it pours, There grow no mocking sycamores, for any crystal hints betray

The spice-wood thickets, nor the pale oft willow wands of pearly gray, Whose interwoven mazes veil
The fretted banks, yet here and there,
Adown some swiring eddy, where A delving sunbeam shines, Of gleaming, streaming, liquid gold The waters hold!

And so, by rapid currents rolled In rippling rings that break and chime, The March flood plashes past the pier; But through its sweeping tones, I hear The sweet receding murmurs rhyme The burden of the April time, And throbbing like a glad refrain. Now far, now full, now far again, The freshened breeze Blows gaily, bringing pure and clear The fitful, tinkling cadences.

But listen, faint, from out the sheer Deep borders of the morning sky, Slips down the distance-softened cry Of shy wild-geese, that northward fly: t vibrates nearer, and more near, -And see! There! wheeling into sight,

Far as the vision may descry, A leveled-winged advancing "V." They keep their swift unswerving flight; North, north, beyond that scudding fleece Of tiny clouds, like wilder geese, That join their ranks, and journey, too, On,—on,—into the farthest blue.

Then, from the boundless space above. I drop my dazzled eyes to view The soft field-grass and meadow-rue, The restful, brown earth, that I love. A trick of blinding sun, may be, That halo on the hills may prove— And yet, they are so dear to me. The golden glory that they wear Is like none other anywhere. And, in my heart, I hold it true.

Though, surely, what least-loving eyes Could wander up the river there, And see aught otherwise than I? That yonder little glimpse is fair?
The slender point of jutting land
Where, faintly burgeoning anew

With rounds of downy buds, there stand score of water-willow trees, In clustered tufts, and twinkling through, Across the stream, beside of these, A line of shining, yellow light, And half in sight, And hidden half, upon the right, By wild red sumac shrubberies,

A wind-mill rising tall and white. Slow turning in the breeze. And then beyond—but how express, What word in any tongue conveys The depth of dreamy tenderness

That laps, and wraps, and overlays The far blue hills. And spill, and fills The valleys with pale purple haze?
What sweet syllables confess The glad heart-happiness that plays Through all my pulses, as I gaze, And drink the beauty, past all praisehe budding, blissful, bles

Of April days!

Written for the Sunday Journal Easter Dawn. The Easter dawneth; death's long night Within its gloomy caverns could not hold The Holy One. By angel legions, grand and bright.

The real was loosed, the stone away was rolled.

-Evaleen Stein.

And Christ arose. The Easter dawns, with joy awake: With songs we tell our blessings manifold. Dear emblem of our hope we make The trembling lily with its stamens gold-

So pure, so white. The Easter dawns; bring lilies fair
For our beloved with cruel thorns was crowned The sinless One. He died that we with Him might share For aye a deathless crown-His praises sound O hearts redeemed.

-Grace Balfour. My Heart's Desire. The light was bright on sea and land, Love's gifts were round me, fair and free, The golden years their harvests brought, And all their fruits they gave to me. My heart, like lark in summer skies, Full-throated sung and mounted higher, And yet, and yet, one thing I missed, My heart's desire,

One little wish, when life was full-So full of all that makes life blest! There came one day when out of life All light and song, and joy were pressed; When, walking on with lagging feet once eager feet, so slow to tire I found the one, one thing I'd missed My heart's desire.

With starving heart and tear-dimmed eyes And hands stripped bare of gold and gem,
I pressed it close to faded lips—
The rose has died that bloomed in them— So fair it seemed, so fair and sweet. God's gift, that came through pain and fire; Alas! alas! it turned to dust. -Mary Riddell Corley, in Boston Transcript.

ACCIDENTAL DISCOVERIES.

Small Beginnings of Some of the Most Val uable Inventions of the Time.

Valuable discoveries have been made and valuable inventions suggested by the veriest accidents. An alchemist, while seeking to discover a mixture of earths that would make the most durable crucibles, one day found that he had made porcelain. The power of lenses, as applied to the telescope, was discovered by a watchmaker's apprentice. While holding spectacle glasses between his thumb and tinger he was startled at the suddenly enlarged appearance of a neighboring church spire. The art of etching upon glass was discovered by a Nuremburg glass-cutter. By accident a few drops of aqua fortis fell upon his spectacles. H noticed that the glass became corroder

and softened where the acid had touched it. That was hint enough. He drew figures upon glass with varnish, applied the corroding fluid, then cut away the glass around the drawing. When the varnish was removed the figures appeared raised upon a dark ground. Mezzotinto owes it invention to the sim

ple accident of the gun barrel of a sentry ecoming rusty with dew. The swaving to and fro of a chandelier in a cathedral anggested to Galileo the application of a pendulum. The art of lithographing was perfected through suggestions made by aceident. A poor musician was curious to know whether music could not be etched apon stone as well as upon copper. After he had prepared his slab his mother asked him to make a memorandum of such clothes as she propose

away to Not having pen, ink and paper convenient he wrote his list on the stone with the etching preparation, intending to make a copy of it at leisure. A few days later, when about to clean the stone, he wondered what effect agus fortis would have upon it. He applied the acid, and in a few minutes saw the writing stand out in relief. The next step was simply to ink the stone and take an impression.
The shop of a Dublin tobacconist by the

was destroyed by fire. While he was gazing dolefully into the smoldering ruins he noticed that his poorer neighbors were gathering snuff from the canisters. He tested the snuff for himself. and discovered that the fire had largely improved its pungency and aroma. It was a hint worth profiting by. He secured another shop, built a lot of ovens, subjected the snuff to a heating process, gave the brand a peculiar name, and, in a few years, became rich through an accident which he at first thought had completely ruined him.

Loyalty in Employment. Is there not fair reason to hope that loyalty in employment is not dead, but is

rising to higher and better forms? That it

is no longer to be the mere loyalty of the Pious Luxury. employe to the employer who provides for and protects him, but the mutual loyalty Philadelphia Record. were not a great financial success.

Signor Tamagno, the great tenor, who, in present tour, announces for the great tenor, who, in present tour, announces for the third bring Gregory to light.

She which get into Mrs. Westen's gullet. She was black in the face when the obstruction was removed.

Signor Tamagno, the great tenor, who, in bring Gregory to light.

She which get into Mrs. Westen's gullet. She was black in the face when the obstruction was removed. It is a she with a Chinese of the black sea.

She which get into Mrs. Westen's gullet. She was black in the face when the obstruction was removed. It is a she with a Chinese of the black sea.

She was black sea.

She which get into Mrs. Westen's gullet. She was black in the face when the obstruction was removed. It is a she with a Chinese of the black sea.

She was black in the face when the obstruction was removed. It is a she was a fraud and that he marked on the lower end with a Chinese of the black sea.

She was black in the she was black in the face when the obstruction was removed. It is a she with a Chinese of the black sea.

She was black in the she was black in the face when the obstruction was removed.

English's Will End with Farce-Comedy.

At the Park, Also, a New Star Is to Appear-Booth and Modjeska-The Juch Standard Opera Company-Stage Gossip.

"A Royal Pass" is the name of a new play that will be given its first presentation in Indianapolis by George C. Staley, at English's Opera-house, to-morrow night. Mr. Staley is also a stranger to the local theater-going public, but comes with a record of success elsewhere, and from all accounts he is a young actor of promise in the line he assumes. He is a man of good appearance, is said to be original in his methods and gives a performance that is commended for its purity of tone and freedom from clap-trap. His part affords him an opportunity to introduce several new songs of the Emmett kind, and altogether the star, the company and the play form a combination that promises a good entertainment.
"A Royal Pass" is a drama of the Turko-Russian war. Mr. Staley plays a dual role.
The company includes several well-known

Evans & Hoey will be at English's Operahouse Thursday pight, and during the remainder of the week, presenting Charles H. Hoyt's old but popular farce-comedy, "A Parlor Match." The latter is one of the brightest and best of Mr. Hoyt's numerous funny sketches, and when presented by such comedians as Evans and Hoey, is mirth-provoking. Several changes have been made in the play since it was last seen here, and the new songs, comical situations and other features have, it is claimed, added much to the old fun of the sketch. Evans, as I. McCorker, the book agent, is one of the odd characters of the stage, and the same term applies to the Old Hoss of Mr. Hoey. Miss Minnie French still plays the part of Innocent Kidd, while the less important characters are in good hands.

Eunice Goodrich, who has never been seen here, will appear in three new plays. She will open her engagement to-morrow afternoon with a four-act comedy drama under the name of "Bobolink," which will be repeated in the evening and at both performances Tuesday. Wednesday and Thursday, a farce-comedy entitled, "Wanted, a Husband," will be presented, while "Dad's Boy," a sensational play, is underlined for Friday and Saturday. Miss Goodrich is said to be a versatile and bright young comedienne, giving to her different characters a dash that never fails to please an audience. She was the original Angie Gordon in the "Planter's Wife," an important part in the play, and her success was marked. James R. McCoun is the leading man of the company, which is said to be evenly balanced and well adapted to the plays to be presented. Since the announcement was made that

Edwin Booth and Mme. Helena Modjeska would appear at English's Opera-house, Tuesday night, April 29, in "Macbeth," Managers Dickson & Talbott have been receiving many letters of inquiry. They come from nearly every town within a radius of fifty miles around Indianapolis, and unusual interest is being taken in the engagement. It is thought that the appearance of these two great artists will attract the largest and finest audience that has been seen in Indianapolis for several years. The advance sale of seats does not open until the 19th inst.

The Emma Juch Grand English Opera Company is one of the largest and bestequipped musical organizations in the country this season, and its appearance at English's Opera-house, Tuesday and Wednesday nights of next week, will be a notable event of standard opera. The company is just completing an extended tour through the West, where it has had a very successful trip. The operas included in the repertoire are produced with careful attention to detail and costuming. The organization is under the direction of Charles E. Locke, who managed the tour of the American Opera Company. The list of principals includes Charles Hedmondt, Georgine von Januschowsky, Charles Schoville, Signor Tagliapietra, Su-sie Leonhardt. Franz Vetta, Marie Freehert. Fannie Gonzales and several others with fine reputations in the musical world. The chorus is said to be strong. "Carmen" will be the opening opera, and "Faust" will be produced Wednesday night. The advance sale of seats will open Thursday morning, the prices running from \$2 down

to 50 cents. Stage Gossip. Minnie Palmer has a new play called Mlle. Rhea is looking for a permanent residence in New York. Miss Laura McManis, the Indianapolis

whistler, appeared at the Y. M. C. A. Hall, in Detroit, last Thursday evening. Miss Fanny Davenport's tour closes early in May. She is having, it is said, the most successful season she has ever known. James T. Powers, of Rudolph Aronson's Casino Company, is to star in a new farcecomedy under the management of Rich and Harris.

Daniel Sully has arranged to give "The Millionaire" its first New York production April 21 at the Park Theater, where it will be put on for a run. On June 16, at the Globe Theater, in London, Miss Adelaide Moore is to produce a new play by an English author. If it is

successful it will be produced in this country on Oct. 6. Mr. P. Harris, the proprietor of the Balti-more Academy of Music and a circuit of other theaters, has taken Mr. Richard L. Britton and Mr. Tunis F. Dean into his business and formed a co-partnership for the management of his theatrical enter-prises at Baltimore, Washington, Pitts-burg, Cincinnati, Louisville, Minneapolis and St. Paul. Hereafter the firm will be

Harris, Britton & Dean. Nym Crinkle says he can conceive of no more difficult and discouraging task to set before the skilled and experienced dramatist than that of making a drama out of the historical material furnished by Napoleon. The greatest masters of stage art have confessed that it baffled them. There are today in France over a hundred plays on this ubject, but it would be difficult to find one which achieved permanent success. For years Edwin Booth had a strong desire to get a play with the Little Corporal in it, and he signified his desire to all the American play-makers, even going so far as to point to Muhlbach's novels as the basis,

The introduction of afternoon performances, miscalled matinees, has been ascribed to the influence of Mr. Boucicault. Those who accept and circulate this statement exhibit ignorance of the chronicles of the stage, says the New York Dramatic Mirror. Matinees were invented long before Mr. Boucicault was heard of. They were the outcome of a New England observance of a Sabbath commencing at sundown on Saturday. The Boston theaters, therefore, were forbidden to give performances on Saturday night. Hence the managers utilized Saturday afternoons, and matinees became a New England institution. For many years they were confined to that region. Having Fun with Grover.

but no one rose up and responded.

Kansas City Journal.

One of the students of the Ohio State University writes to the Journal that Grover Cleveland's serious letter in response to the nomination tendered to him by a mock convention of the college boys was received with roars of laughter. As a matter of fact, the majority of the students at the university are Republicans, and they were just having a little fun with Grover.

THE PARK THEATER Beginning with a New Play the Week at

GRAND EASTER-WEEK ATTRACTION

Commencing Monday Afternoon, April 7, ASTAR Sterling Qualities The Bright Little Comedienne, Goodrich And a strong company, in three popu-

Monday and Tuesday, BOBOLINK

A Comedy in 4 acts.

Wednesday and Thursday Wanted, a Husband.

A Farce Comedy in 3 acts

DAD'S BOY A Sensational Drama in 4

Friday and Saturday.

Spirit, Originality, Wholesome Fun, Genuine Merit, Crisp Dialogue and a Combination of Popular Novelties.

Night Prices-10c, 20c and 30c. Matinee-10c and 20c. ENGLISH'S OPERA-HOUSE

GRAND OPERA FESTIVAL TUESDAY AND WEDNESDAY, APRIL 15 and 16, GRAND ENGLISH

At the Park Theater this week, Miss | The Emma Juch Grand Chorus, The Emma Juch Grand Orchestra. UNDER DIRECTION OF CHAS. E. LOCKE.

SOPRANOS: GEORGINE VON JANUSCHOWSKY, SUSIE LEONHARDT, CONTRALTOS: CARRIE MORSE. LIZZIE MACNICHOL, TENORS: FRANK PIERI, ELVIN SINGER. CHARLES HEDMONDT, CHEVALIER SCOVIEL.

BARITONES: GIOVANNI TAGLIAPIETRA, CHAS. SCOTT. BASSES: T. S. GUISE, FRANZ VETTA, REPERTOIRE: TUESDAY, April 15.....

SCALE OF PRICES—All seats on first floor, \$2: all seats on second floor, \$1: reserved seats, gallery, 50c ale opens Thursday morning, April 10. CF The celebrated Steinway Piano used by Juch.

bree Nights and Wednesday Matinee, commencing to-morrow evening, first appearance here of the GEORGE C. STALEY, In his own successful romantic drama,

lar and interesting

A ROYAL PASS Introducing a strong company, some rarely beautiful Swiss, Russian and Siberian scenery, and other novel stage effects. Prices—15, 25, 35, 50 and 75c. Sale now open.

ENGLISH'S OPERA - HOUSE ENGLISH'S OPERA - HOUSE Three nights and Suturday matinee, commencing Thursday, April 10. Here We Are Again! The Comedians, EVANS AND HOEY. In a new edition of A PARLOR MATCH. Hoyt's Best Play. Embellished with new musici Entivened with new songs! Enjoyable beyond com-pare! Embittered with no sorrows! Better and Funnier than ever. Prices-15, 25, 35, 50 and 75c. Fale now open.

MARIE FREEBERT.

FANNY GONZALES.

WILLIAM BOTT.

E. N. KNIGHT.



A Trieycle Trip Through the Dales of Yorkshire

Lecture at the new lecture room of the FIRST BAPTIST CHURCH Friday Evening, April 11, By REV. W. F. TAYLOR. Admission, 25 cents. Mr. Taylor looks at English life and scenery with the appreciative eye of the historian and lover of the picturesque. PLYMOUTH CHURCH FRIDAY EVENING, APRIL 11. - ANNUAL -

Wabash College, Butler University,

DePauw University, Hanover College. Franklin College. ADMISSION-50 cents. Seats on sale at D. H. Baldswin & Co.'s, Wednesday, April 9.



AN UNNOTICED HERO. An Officer of the City of Paris Who Did a Brave Deed.

When Captain Hamilton Murrell rescued the crew of the Danmark and carried them into port at great inconvenience to himself

and his crew and loss to the ownof his vessel he was ored as a hero, and so he Nevertheless, there was a great deal of truth in his modest protest that he had only done his duty. It was his duty to rescue those people at any cost. Had he refused to do so he would have been execrated. And, after all, the only personal risk he ran was that of some inconvenience. which is not to be counted under the cirenmstances. Doubtless he would have done more had the occasion arisen, but the occasion did not arise.

A much more heroic deed was that of the second engineer of the City of Paris, who plunged into the engine-room when all the space that was not occupied by the rapdly rising water was filled with scalding steam, and shut off the power from the broken engines that were pounding the ship to pieces. He did this and saved more than a thousand lives at the imminent risk of his own; yet the official dispatches do not even mention his name, and it is at least doubtful whether any further notice will be taken of his It is often thus. The world exalts one

hero and gives him immoderate praise, while another, no less worthy, is passed by with indifference. The old poets were fond of calling Fame "a fickle jade," and she is no more steady and consistent now.

Curious Phenomenon at Batoum Esthetic devotees in fashionable churches | Batonm, on the shores of the Black leaving it bare to a depth of ten fathoms. The water of the port rushed out to sea. tearing many of the ships from their anchorage, and causing a great amount of damage. After a short time the sea resumed its usual level. The Democratic Plan.

We have a new election law. It was and

is the boast of those who passed it that it gives a perfectly free and secret ballot so that every man may cast his vote without outside influence or control, and have it counted as cast. What party advantage could inure to either party through the act of an honest trustee of his party faith? What difference would it make who the trustee is, so that he be honest? The Democratic circular shows that it is the intenion of those that issued it to use these trustees for the purpose of securing a great party advantage. To the public they present themselves in the attitude of reformers-ballot reformers, tariff reformers, civil-service reformers, etc. When the head men communicate with one another this disguise is dropped. They have not one word to say about reform. They are scheming for means to defeat the reform which the fair interpretation of the Australian ballot would bring. They made a bad mistake when they allowed their private circular letter to fall into Republican

Probably the Only Case of the Kind. Mrs. R. A. Weston, of Almeda, Cal., had a narrow escape from suffocation. She was playing with a pet canary, and pushed the bird's head into her mouth. Just then she grew hysterical and shut her teeth together, so as to strangle the bird. Her daughter pulled the canary and severed its head, which get into Mrs. Weston's gullet. She